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	MISS SOAMES.	NEW ENGLAND.
cordial	kedyəl	kədgəl
dahlia	deilyə	dalyə
daunt	dənt	dant
difficult	difiklt	difikəlt
dishonor	diz'onə	dis'onə
fortune	fət/ən	fət/ʌn
Gladstone	glædstən	glædstən
haunt	hənt	hant
hideous	hidyəs	hidjəs
holiday	holidi	holidē
invalid	invəl'id	invəlid
issue	isyū	ijū
landscape	lænskip	lænskēp
lieutenant	left'enənt	lūt'enənt
manœuvre	məny'uvə	mən'uvə
Noah	nəə	nəə
princess	prins'es	prinsis
Raleigh	rali	rəli
rowlock	rələk	rələk
schedule	fedyəl	skedʒəl
solitary	solitəri	soliteri
statue	stætyū	stæt/ū
testimony	testiməni	testimōni
trait	trei	trēt
transition	tranz'izən	trəns'izən
virtue	vetyū	vēt/ū
wholly	houlli	hōli

It is interesting to know that Miss Soames says *ast* ('asked'), *sut* ('soot'), *wenzdi* (not *wednz-di*), *wünd* (not *waund*), *yəə* ('your'), and that she accents the first syllable of 'detail.'

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LATIN TRAGEDY AT THE BEGINNING OF THE RENAISSANCE.

Beiträge zur Literaturgeschichte des Mittelalters und der Renaissance von WILHELM CLOETTA. II. Die Anfänge der Renaissance-tragödie. Halle: 1892. 8vo, pp. vi, 244. Price, 6 marks.

FOLLOWING closely upon the introductory volume to the study of modern drama, reviewed in the MOD. LANG. NOTES of June last (vol. vi, cols. 364-370), comes the longer treatise of Cloetta on the beginnings of the Renaissance tragedy in Italy. Here the author considers the careers of the few writers of Latin tragedy who flourished between the middle of the

thirteenth century and that of the fifteenth, and the influence which was exerted on their works by the plays of Seneca, both genuine and assigned. The book is subdivided chronologically into two parts. The first part treats of the tragedies of the fourteenth century, the material of which was drawn from national history; the second, of tragedies at the end of the fourteenth and beginning of the fifteenth centuries, which are based on ancient mythology.

To the Middle Ages properly speaking Seneca was an almost unknown dramatist, and his reputation appears to date from the last half of the thirteenth century, when are seen the first traces of the revival of learning. At that time Nicolaus Trivet (c. 1260-c. 1330), an English Dominican, wrote a commentary on Seneca's tragedies, which, however, probably had no effect on subsequent literature. But shortly before Trivet, in Italy, Lovato de' Lovati (c. 1245-1309), of Padua, studied the meter of the plays. Lovati was a friend of Mussato, and the significance of his interest in Seneca is evidently in the impulse which Mussato received from him to compose his "Ecerinis" on ancient models.

Albertino Mussato, the forerunner of Renaissance tragedy, was born near Padua in 1261. He combined, in a life of unusual activity, the qualities of an ardent patriot and successful writer; received in 1314 the poet's crown from his grateful fellow citizens, and yet, through the sudden reverses of fortune which characterized the history of the Italian communes, he died in exile in 1329. Mussato was an historian of no small merit, chronicling in prose and verse the events of his age, and left behind a considerable number of epistles, elegies and other poems, all in Latin, as were his histories. His only production in the vernacular which is known is a sonnet, perfectly unintelligible, addressed to Antonio da Tempo. But Mussato's chief claim to a place in the history of literature is based on his tragic poem, "Ecerinis."

That the "Ecerinis" is a poem and not a play, that it closes the series of epic dramas while opening the long line of modern classical tragedies, is in many ways evident. Principally in the utter lack of unity of place or even

of determined places, which could make it suited to scenic representation. Since the action in many parts of the work could not be limited to any one locality, the play could be brought before the public only in declamation. This alone would make certain its poetic rather than its dramatic nature. But, on the other hand, it clearly points to a renewal of tragedy by its imitation of the form of ancient drama, as handed down by Seneca. The "Ecerinis" is divided into five acts, it has a chorus, the narrative portion is in iambic trimeter and the lyric parts in the old choric measures. Furthermore, the chorus has little to do with the action, a point in which Seneca differed widely from the Greeks. Also the number of persons conducting the dialogue at any time is limited to three. Finally the "Thyestes" and other plays of Seneca serve as models for many passages of the "Ecerinis" while his "Hercules Oetaeus" suggests the closing chorus of "Ecerinis" and gives it both meter and number of lines.

Not only in form is the "Ecerinis" a successor of the ancient drama. It also follows the traditional opinion that the characters of tragedy should be taken only from among those great in the world's history. But in the selection of his subject, Mussato shows independence of thought as well as a patriotic and moral purpose. His material is mediæval and Christian, as distinguished from mythological and Pagan. Apart from minor borrowings from Seneca's rhetorical verses, the "Ecerinis" relates the half traditional, half historical, popular story of the life and ruin of Ezzelino da Romano and of his family. Strictly speaking, therefore, there is not in the "Ecerinis" unity of action, since Ezzelino dies in the fourth act, yet in the mind of the poet this unity may have existed, for the ruin of the family is consummated only at the end of the poem. From the choice of the subject it will be seen that unity of time was not possible, and if any other argument were necessary to prove the affirmation of Cloetta, that the "Ecerinis" is a tragic poem and not a tragedy, it could be found in the title itself, which Mussato himself states was suggested by Statius' "Thebais." Its political import, taking into consideration contemporaneous events, is no less obvious.

It was some time before Mussato had a successor in this line of composition, and the citation of a work begun, perhaps in 1387, by Giovanni Manzini della Motta, of Fivizzano, and which treated of the fall of Antonio della Scala, may bear but little on the subject. The only extant verses of this poem, to be sure, are in the form of a chorus, but they have no relation to Seneca or Mussato, and Cloetta himself admits that they may have belonged to a dialogued chronicle in verse. His conjectures regarding Manzini's possible literary connection with Salutati and Loschi are also ingenious, but not conclusive.

The introduction to the second part of the treatise develops historically the progress of Seneca study among the humanists of Italy. Both Petrarch and Boccaccio knew his plays; also their intimate friend, Pietro da Muglio (†1382), professor at Bologna and master of Coluccio Salutati. But it was the last named who performed the greatest service to the Roman author. Salutati studied into the identity of Seneca and made a copy of his plays and of the "Ecerinis." The general interest in the subject was further manifested by the appearance, toward the close of the century, of a commentary on Seneca, due to the hand of Giovanni Segarelli, of Parma.

All these investigations served as prelude to the first genuine Renaissance tragedy, in which not only the form of Seneca was followed, but also for which ancient mythology furnished the material, the "Achilles" of Antonio Loschi. This celebrated scholar and diplomat (1365-1441) was the friend of Salutati and Pogio. He has left behind many Latin letters and poems besides his tragedy, which he wrote about 1390. The "Achilles" may have been inspired by the "Ecerinis," but was neither so popular nor so long remembered, in spite of its superiority from the dramatic standpoint.

The "Achilles," in length nine hundred and thirty-nine verses, took its subject from the "Dares," and thus indirectly from the field of Greek mythology. Its form is the same as that of the plays of Seneca and in many lines it imitates their thought. Of the three unities, that of time would appear to be observed. A serious misconception of the ancient theatre is

here seen in the introduction of two leading and distinct choruses, as was done in "Octavia," then supposed to have been written by Seneca. The "Achilles" was not intended for the stage, or at least was never performed.

Some forty years after the writing of the "Achilles," in 1428 or 1429, Gregorio Corraro (1411-1464) produced his "Progne," the subject of which was taken from Ovid's "Metamorphoses," and the form from Seneca. Traces of the influence of Loschi's work are also to be found in it. The story of Philomela had already appealed to Mussato through the many tragic elements it contains. Corraro expanded the narrative of Ovid to one thousand and sixty-three lines, including choruses, and imitates quite closely in many passages Seneca's "Thyestes" and "Medea." He also paraphrases frequently the text of his original. As regards the unities, Corraro observes that of action, by beginning the play with the recital of the sins of Tereus, which naturally leads later to a stage effect. In this respect he shows a dramatic instinct superior to that of Mussato or Loschi, and goes on to prove this gift throughout the tragedy by the more artistic arrangement of his matter. He also omits the concluding chorus which his predecessors had erroneously used. But while the "Progne" is in general more technically correct, it does not observe the unities of place and time, and in style is inferior to the "Ecerinis" or the "Achilles." Yet Corraro profited by the oblivion into which these plays had fallen, and for some time after his death was regarded as the first author of modern tragedy. There is no evidence, however, that the "Progne" was ever performed.

With the "Progne," the Renaissance drama reaches the period of sudden development. Towards the middle of the fifteenth century, the classical tragedy passes from the scholar's study to the public stage. There it underwent many modifications, both from the necessity of adapting itself to acting and from the rivalry which it encountered in the popular theatre, at that time beginning to expand. The history of these changes will evidently be the theme of the next volume in this series. It would be unjust to its industrious author to pass over in silence the large number of notes which con-

tain the supporting material for the statements of the text, and which bear witness to the great amount of labor he has undergone. From these notes, and from the various appendices to the biography of the writers mentioned and other points of interest, this period of literary history can be safely assumed as having been placed on definite and sure foundations.

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The Old English Version of Bede's Ecclesiastical History of the English People.

Edited with a Translation and Introduction by THOMAS MILLER, M.A., Ph.D. Part 1, London: Early English Text Society, 1890-1.

THE Old English Bede was one of the first books selected by scholars for the printing-press. Twice before has it been printed in full: first, in 1643, by Abraham Wheelock, Professor of Arabic and first Professor of Anglo-Saxon at Corpus Christi College, Cambridge; and again by John Smith, in 1722. Wheelock took the Cambridge University MS. as the basis of his edition, and seems to have followed it *verbatim et literatim*, only occasionally giving marginal readings from two other MSS., one at Corpus Christi College, Cambridge, and the other in the British Museum. These three MSS. are generally known and referred to as Ca., C., and B. respectively. Wheelock gives in parallel columns, the Old English text and Bede's Latin—not his own, as we might infer from Wülker ('Grundriss,' p. 404), though he does give three forms of Bede's preface: (1) Old English, (2) Bede's Latin, (3) a literal translation of the Old English back into Latin, the last being Wheelock's own work. His edition is full of misprints, and, perhaps, of more serious defects.

John Smith's edition (Cambridge, 1722) was in all respects a great improvement on that of Wheelock. Here, again, we have both Latin and Old English texts, though in different parts of the book. Smith, also, used MS. Ca. as the basis of his text, and compared it diligently with Wheelock's text, with the two other MSS. (B. and C.) that his predecessor had used, and with two others that seem to have been unknown to Wheelock. Of the last